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AT Klackner's Mr. Robert Burns Wilson, of Kentucky, shows some water-colors which are not without evidences of poetic feeling, but are cold in color, and weak and labored in execution.

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OF William L. Picknell's pictures at Avery's gallery, we like best his "April Sunshine," in which a typical American landscape, a few commonplace frame houses at the foot of a rough hill, near a stream, is treated with characteristic boldness. There is much palette-knife work in this picture, but it is so clever that there is no appearance of want of finish, and the various tones hold together in a way that is very unusual in pictures so painted. Other good examples of this rising young artist's work are his "Wild Roses," at the foot of a sand cliff; "A Quiet Day," a fisherman paddling his boat; and "Spring Time," a rocky foreground with willows bursting into leaf.

THE PARIS SALON OF 1889.

WHAT THE AMERICAN COLONY ARE SENDING—F. A. BRIDGMAN'S EXHIBITION OF HIS WORK.

THE French painters have, perhaps, a little neglected the Salon this year, in order to devote themselves to special efforts in view of the Universal Exhibition. Nevertheless, we may look forward to at least the usual number of important efforts. Jean Paul Laurens has a very fine picture, "Les Hommes du Saint Office," Torquemada in the prime of life dictating to two Dominicans who are seated at a long table in a cold bare gray room. M. Laurens has never painted a picture with such virtuosity as this one. M. Roll's "En Été" and "Dans la Prairie" are landscape and figure subjects of very delicate observation. Raphael Collin's "Daphnis and Chloe" is a lovely idyl permitting the study of the nude in an ideally refined landscape. Benjamin Constant hopes to obtain the Medal of Honor with a brilliant Oriental picture and a very elegant portrait of a lady. A. Dawant sends a vast canvas representing a "Sauvetage en Mer," the saving of the passengers from a transatlantic steamer on the point of sinking. This picture is likely to prove to be one of the sensational works of the Salon. The same may be said of Aimé Morot's "Charge of Cuirassiers at Gravelotte," which represents the furious rush of cavalry with a realism and science of movement that probably have never before been attained. Moreau de Tours has also a fine military picture, the "Death of Colonel Franchessin." M. Bouguereau exhibits his own portrait and a Madonna. Georges Rochegrosse's picture is a sensational and prodigiously clever rendering of a historical scene, "Le bal des Ardentes." M. Bonnat will send a nude study, "Idylle," and a portrait. M. Tattgrain has an enormous canvas representing Louis XIV. visiting the battle-field of Les Dunes a week after the battle. This is a fine picture; the landscape is especially remarkable and very tragic, strewn as it is with corpses half buried in the sand and preyed upon by crows and wolves. M. Flameng sends another series of vast panels for the decoration of the Sorbonne; M. Chartran, an equally vast picture of the surgeon Ambroise Paré at the siege of Metz in 1553, likewise for the Sorbonne; Tony Robert Fleury, a "Madeleine" and a portrait; M. Henner, a "Christ"; Jean Béraud, the editorial staff of the Journal des Débats; Emile Adan, "Evening in the Vosges"; Emile Lévy, a Circe; M. Geoffroy, the painter of children, a charming study in white, "Visit to the Hospital." Dagnan-Bouveret shows "The Virgin and Child" walking in an alley of trees, through the branches of which the sun filters and tinges the Virgin's white dress with green reflections. This is an exquisite picture. Mme. Demont-Breton has a peasant mother and child at the fireside. M. Cormon sends only a portrait. M. Maignan, who won the Medal of Honor last year, will not exhibit at the Salon. M. Gérôme will send "Amour Dompteur," a little cupid in a cage full of lions, tigers and panthers; the animals admirably painted. Jules Breton's picture I have not seen, but he informs me that it is a very important effort. M. Luminais sends something quite out of his ordinary line of subjects: it is a chorus girl suckling her child while an old fiddler teaches her her part.

The American exhibit at the Salon this year will be important, in spite of the rival attractions of the Universal Exhibition, for which several of the most distinguish-

ed artists have reserved their new works. W. T. Dannat, for instance, will send nothing to the Salon, while at the Universal he will be represented by his "Quatuor" from the Metropolitan Museum, his "Sacristy in Aragon," from Chicago, a portrait and three new pictures painted lately. "Mariposa," an exquisite blond head and bust on a black background; "Un Profil Blond," full-length, life-size figure dressed in red on a red background, and a "study in white," likewise a full-length life-size figure in white against a white background. These six pictures will make a magnificent show. Mr. Dannat's latest productions manifest perfect mastery, a sentiment of feminine elegance, a delicacy of observation and a supreme gift of taste which entitle him to figure among the very small number of truly great contemporary artists.

As regards the other Americans, here are a few notes gathered in visits to the studios before the sending in of the pictures to the Salon: I. Gari Melchers reserves all his work for the Exhibition, to which he will send an immense picture, "Communion Service" in a Dutch church, a splendid piece of materialist painting, wonderful in execution and not to be surpassed by anything that Gervex, Roll or any other French materialist painter can do. Walter Gay likewise reserves everything for the Universal, and sends only a carte-de-visite, a "head of a girl," to the Salon. Ridgway Knight sends to the Salon a picture about a yard high, "Le Soir," and reserves his more important efforts for the Universal. C. S. Reinhart sends to the Salon two marines, studies in delicate tone; F. A. Bridgman, two Algerine subjects, "Women in the Cemetery at Algiers" and a "Bal Chez le Gouverneur," the latter a capital subject, in which Parisian feminine toilettes are contrasted with the burnous and turbans of the Arab guests; Julian Story, a strong and simple picture of Charlotte Corday in prison at the moment when she is about to be led to the scaffold; Charles Sprague Pearce, a small portrait; Charles H. Davis, an afternoon effect, "Lisière de la Forêt de Rambouillet"; George Hitchcock, "Fermières Hollandaises" tying up tulips into bouquets, a charming picture, the work of an artist in the true sense of the term. Edwin Lord Weeks sends "The White Mosque" and "Open Air Restaurant at Lahore." These two pictures are excellent; the "Open Air Restaurant" is a very remarkable piece of work from the point of view of technique and composition, while the "White Mosque" is simply a tour de force; Mr. Weeks may justly hope for a medal on the strength of these two efforts.

The young men will be strongly represented. First of all must be mentioned William L. Dodge, who sends a study of nude flesh in the open air, à la Raphael Collin, called "Water Lilies," and an immense picture about thirty feet long, with figures more than life-size, representing the "Burial of an Indian Chief," a most audacious undertaking for a young man who has scarcely passed his twentieth year. Mr. Dodge is an excellent draughtsman, and his big picture is an Academic work of the very first order, showing remarkable power of composition. "Water Lilies" is a picture of a more poetical and delicate nature. The two together justify me in predicting a brilliant career for their young artist. Robert Reid, who exhibited last year a "Flight into Egypt," which was not wanting in distinction, sends this year a scene on the French coast, "Blessing the Boats," admirably composed and delicately observed. Mr. Reid's picture is a very considerable effort and full of good qualities. George A. Bridgman, not to be confounded with the Orientalist, sends to the Salon, for the first, time a strong marine, "A Boy Overboard." Walter Mac Ewen sends "The Sisters," two Dutch girls sitting in a garden, and "Gamins Hollandais," a very amusing picture of flaxen-haired Dutch urchins bare-headed, shod with sabots and shouting as loud as they can in a pearly gray landscape. Lionel Walden's "An Accident at Sea" is a very vigorous picture of a ship laboring in the trough of the sea with the main top-mast going overboard. Childe Hassam's "Autumn" represents a Parisian Boulevard, with its crowds of passers and its rows of trees, just as twilight is creeping on and the lamps are being lighted; this is a very clever rendering of the peculiar gray mist of Paris. Carl Gutherz continues to work a mystico-religious vein, of which he has almost a monopoly; his picture this year represents a virgin soul being carried up to heaven by the angels of death. The title of this picture is "Arcessita ab Angelis," with the *i* long in the first word and the translation: "Called by the Angels," for the benefit of the country cousins.

The American cattle painters will be well represented by William H. Have, Ogden Wood and Henry Bisbing. The latter has an important picture representing a vast expanse of silvery green Dutch meadows beneath a cold blue sky dotted with a few fleecy clouds. In the foreground are cows grazing under the care of a Dutch maiden. For technical skill, delicacy of color, and distinction of vision, Mr. Bisbing's picture is very remarkable; it is the work of an artist.

Henry Bacon's picture, "Egalité," represents the knifeboard of a Parisian omnibus with the passengers in the act of saluting a funeral procession which bars the way. Miss Kate A. Carl sends a pleasing composition, "À la Fontaine," representing a group of Italian models in the Saint Médard quarter at Paris, gathered round the street water tap in the picturesque *deshabillé* of early morning. This is the most successful work which Miss Carl has yet produced.

Among other American exhibitors at the Salon I may mention A. W. Dow, with two landscapes; H. R. Kenyon, two Venetian scenes; Theodore Earl Butler, two portraits; Eugène Vail, "Mon Homme!" fishing boats arriving in port, and a woman running along the jetty to meet her husband; L. G. Cauldwell, two portraits; Julius Stewart, "Hunt Supper;" M. Wight, portrait of a lady. Many pictures, of course, I have been unable to see for various reasons; these omissions must be repaired after the opening of the Salon exhibition.

Among the sculptors, America will be represented by Messrs. Bush, Brown, Mac Monnies, Paul W. Bartlett, Kitson, Ruckshuhl and S. H. Adams. Mr. Bartlett's envoi is a red Indian dancing with demoniacal wildness. This statue is probably the boldest and the most remarkable study of movement that a modern sculptor has ever attempted; it will certainly win fresh laurels for its very talented author.

The number of pictures and drawings sent to the Salon this year was 7625, exactly the same total as last year.

In the election of the jury, Bonnat headed the list, with 1372 votes; Lefebvre, 1328; Benjamin Constant, 1323; Jean Paul Laurens, 1321; Cormon, 1284; Bouguereau, 1273. Gervex came last but two on the list, which is a sign of the times. Carolus Duran also figures at the tail end of the list.

Mr. F. A. Bridgman has had a three weeks' exhibition of his work at the Cercle de la Rue Volnez, where he covered the walls of the great hall and of the staircase with nearly three hundred studies and pictures, including those by which he will be represented at the Universal Exhibition. To my mind, the best picture of the whole series is a small portrait of Mr. Bridgman, painted with a certain delicacy. As for the studies and the pictures, almost exclusively Oriental subjects, they manifest qualities of facility and ready invention, but otherwise they are rather old-fashioned work, and when judged by the severe standards of the present day, they appear inadequate. Nowadays mere picture-making does not elicit our enthusiasm; a composition that tells a story is not all that we look for; brilliant arrangements of paint can no longer pass muster as "color." Mr. Bridgman has had his due share of success and his series of medals, crowned by the Legion of Honor; he has made for himself a name in the annals of American art; but to judge from his recent work, he has nothing more to tell us; he has reached his full development, and he must now be prepared to listen to the cry of "Place aux Jeunes!"

THEODORE CHILD.

THE accounts of the expenses attending the making and erection of the great ivory and gold statue of Minerva by Phidias at Athens have been discovered on the Acropolis. The price of the materials was about \$100,000. It would further appear that the relative values of gold and silver were about the same as to-day.

It has been the custom at auction sales of paintings in Paris for the auctioneer to be assisted by an "expert" of recognized ability and honesty. For some time past, auctioneers have put forward whoever they might choose as expert, with the result of lessening public confidence in the character and conduct of their sales. The better known experts have held a meeting to consider this state of affairs, and propose to petition the legislature to pass a law requiring the presence of an authorized expert at each auction sale of pictures or other works of art.